

**A Semantic Analysis of Entailment Applied by the Main Character  
in the Movie *Life of Pi***

**A Thesis**

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**A SEMANTIC ANALYSIS OF ENTAILMENT APPLIED BY THE MAIN  
CHARACTER IN THE MOVIE *LIFE OF PI***

**A THESIS**



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## MOTTOS

فَلْيَقِّ مَعَ الْعُسْرِ يُسْرًا. إِنَّ مَعَ الْعُسْرِ يُسْرًا.

((Q.S. Al-Insyirah: 5-6))

اعْمَلْ لِدُنْيَاكَ كَأَنَّكَ سَتَعِيشُ أَبَدًا. وَاعْمَلْ لِآخِرَتِكَ كَأَنَّكَ سَتَمُوتُ غَدًا.

((Al-hadist))

*Do your best and let God decide the best!*

((Hilya))

## DEDICATIONS

I dedicate this thesis to wonderful people in my life:

**BAPAK** (*Fathurrahman Hata*) and **MAMAK** (*Badilah*)

and also

**NANANG** (*A. Dimyati Rohman*) and **ADEK** (*Haka As'ada*)

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Yogyakarta, 13 May 2014

A handwritten signature in black ink, appearing to be 'Hilyatus Sa'adah', written in a cursive style.

Hilyatus Sa'adah



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## **LIST OF ABBREVIATION**

No.	: Number
OE	: One-way Entailment
TE	: Two-way Entailment
Cont.	: Contradiction
NE	: Negative Entailment
ME	: Metaphorical Entailment
BE	: Background Entailment
FE	: Foreground Entailment
C	: Clefting
S	: Stressing

# **A SEMANTIC ANALYSIS OF ENTAILMENT APPLIED BY THE MAIN CHARACTER IN THE MOVIE *LIFE OF PI***

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## **ABSTRACT**

This study is under a big umbrella of linguistics. More specifically, it is a semantic study, which is one of the branches of linguistics, since it explores about the meaning of the language. The aim of this study is to analyze linguistic phenomenon of entailment applied by Pi, the main character in *Life of Pi*. This study has two objectives. They are to identify the types of entailment and also to describe the orders of entailment applied by the main character in *Life of Pi*.

This study employed a descriptive qualitative method since it emphasized on describing the phenomenon of entailment in *Life of Pi*. Moreover, the findings were presented in narrative or textual description. However, number was also used to support the analysis of the data. Some steps in analyzing the data were: identifying the data taken from the movie *Life of Pi*, classifying the data, putting the data into the data sheet, analyzing each datum based on the research questions, interpreting the data, explaining the findings, and drawing the conclusion. Finally, the data findings were triangulated by three linguistic students who are keen on linguistics.

This study reveals two findings. First, there are four types of entailment occur in the main character's utterances in the movie *Life of Pi*. They are one-way entailment, two-way entailment, negative entailment, and metaphorical entailment. One-way entailment which occurs 18 times is the first rank since it is the most common entailment uttered by people. Then, the second rank is negative entailment which occurs eight times since it covers all utterances containing entailment which are expressed using negative form. After that, two-way entailment places on the third rank which has six occurrences. That type of entailment is to strengthen the idea with an explicit way. Finally, metaphorical entailment only occurs three times since this kind of entailment is rarely found in people's utterances. Second, there are two orders of entailment applied by the main character in *Life of Pi*: background entailment and foreground entailment. Moreover, the foreground entailment is able to be expressed by clefting or by stressing. The highest occurrences rate goes to the foreground entailment which uses stressing in words in the sentences since almost every sentence uttered by people contains stressing. It is almost a half from the analyzed data. In other word, it is 17 data from all the 35 data. In contrast, clefting, as another way in expressing foreground entailment only occurs twice because it is restricted by the structure of the sentence that is by adding some words to mark the focus of the sentence. Finally, the background entailment is found in 16 data out of 35 data. That is by giving one or more sentences to guide the hearer to get the main idea.

**Keywords:** semantics, entailment, *Life of Pi*

## **CHAPTER I**

### **INTRODUCTION**

The introduction of this thesis includes background of the research, research focus, formulation of the problem, research objectives and research significance. The background of the research deals with the general information about the reason why the research is needed to be conducted. Then, the specific questions of the research are formulated in the formulation of the problem, which are about types and orders of entailment. Then, based on the formulation of the problem, the objectives of the research are performed. They are to identify the types and orders of entailment in the movie *Life of Pi*. In the last part, the significances of this research are clarified.

#### **A. Background of the Research**

Children in early ages produce simple utterances. They ignore the structure of their words. The most important thing is that the hearer got the message of their utterances. Since the utterances are too simple, and sometimes messed, only some people can understand well what they actually mean. Thus, in children's first ages, transferring meaning is much more important than putting the words in a good structural sentence.

In the next step of their growth, the ability of producing utterances is developed. They begin to concern with the phoneme, grammar and structure, and also meaning. As stated by Storkel (2008: 125), people need to concern with phonological,



lexical and semantic representation. A phonological representation is related to the individual sounds of words. When the sounds are merged in a unit of a word, the lexical representation takes place. Then, the meaning of the word is under the correspondence of semantic representation. The three representations have to be linked to one another to be able to utter an understandable word.

When the ability of creating understandable words increased, people combine some simple words to be a complex beautiful sentence that carries meaning. Besides, their ability to catch meaning of other utterances also grows. The conversation is conducted between two people who do such process of transferring and receiving meaning.

In relation to the meaning of sentences, people have some logical concepts which relate the meaning of one sentence to the others. It is important to understand the relations between sentences. When a sentence is related to another sentence, the idea becomes stronger. One of such relation is called entailment. As stated by Griffith (2006: 25), entailment happens when the truth of one proposition depends on the other. It means that the truth of two propositions correlate one another.

However, according to Rambaud, entailments are related to the knowledge of a particular language, and it has nothing got to do with the knowledge of the truth (2012: 70). In other words, in entailment, the meanings of two sentences correlate to each other without regarding the reality of the world. Therefore, the research of entailment is under the study of semantics, not pragmatics.

Actually, both semantics and pragmatics belong to the linguistic studies of meaning. Yet, Borg (2006: 19) clarifies that semantics is different from pragmatics in term of its focus. While semantics focuses on sentence meaning, pragmatics focuses on speaker meaning.

Furthermore, the phenomenon of entailment can be found in daily conversation. However, most people are not really aware of it. In some cases, it is very important to understand the relation between the meaning of a sentence and the other, since it may cause misunderstanding. Kreidler (1998: 86) gives an example:

**My necktie is maroon.**  
**My necktie is red.**

If the first sentence is true, then the second sentence is also true. However, if the sentence *My necktie is red* is true, then the sentence *My necktie is maroon* is not always true. This is a type of entailment that relates sentences only in one direction. To understand this relation of meaning, the hearer has to understand that maroon is one type of red.

The phenomenon of entailment can also be seen in movies. Movie is a reflection of real life, including the people and the culture in a society. Ali (2013) states that a movie is a combination of art, literature and science. Art and literature reflect moments in people's life and science studies people and the world where they live. Thus, a movie is a portrait of people's life which is presented beautifully and colorfully.

However, a movie can only portray a part of the whole sides of life. Movie directors have their own storyline in their movies. Consequently, some movies may have different themes from the others. The themes of the movies influence the way the actors produce language. As a result, some language phenomena are found in movies. One of which is entailment. Some movies describe the phenomenon well, for example *Life of Pi*.

The movie *Life of Pi* is directed by Ang Lee. This movie is mainly about an unexpected relation of a young man who survives from a sea disaster with another survivor, which is a tiger. In the movie, the characters represent some logical connectors of entailment in their sentences.

Pi: I came to faith through Hinduism and I found God's love through Christ.  
**But God wasn't finished with me yet.** God works in mysterious ways.  
**And so it was He introduced Himself again.** This time by the name of Allah.

No 12 10/0:18

In the above datum, Pi utters two sentences which are in relation of entailment. Thus, if *And so it was He introduced Himself again* is true, *But God wasn't finished with me yet* is also true. When watching the movie, people need to know and understand those relations of entailment to get what the character actually wants to say.

Thus, the researcher is interested in studying about entailment in the movie *Life of Pi*. Basically, this research is conducted for several reasons. The most crucial one is that because the phenomena of entailment can be found in daily conversations. In addition, it is important for people to understand the concept of entailment because by having a deeper understanding then every hearer will be able to get what the

speaker actually wants to speak. The last one is that the analysis on semantic entailments in this movie has not yet been done before.

## **B. Research Focus**

The phrases and sentences uttered by people convey meanings. The speakers try hard to make the hearers get the meaning, sometimes, by making some relations in their sentences. One of which is by using entailment. Griffiths (2006: 25) describes entailment as a concept that relates one proposition to the others. When one of the propositions is true, the other one must be also true. Thus, when one of the sentences is false, the other one must be also false.

Entailment can be found in daily conversations, and sometimes in movies conversations as well. This is because movie can be seen as the reflection of human life. One movie that reflects such phenomena of entailment very well is *Life of Pi*. The movie itself is based on the novel with the same title written by Yann Martel. However, to make the focus of this research, the limitation is needed. In consideration of the wide range of the research problems, this research is limited only in examining the semantic entailment produced by the main character in the movie *Life of Pi*.

In the movie, Pi as the main character has two roles, as narrator and protagonist in his story, since the movie is actually only about an adult Pi who retells his story to a writer. In the beginning of the movie, the writer interviews the details of Pi's journey of life which is, according to him, unbelievable. Then, the adult Pi tells his story. In his own story, Pi is the protagonist. In short, this research examines Pi's

utterances in those two roles: when he narrates the story as an adult Pi and when he was in his own story.

More specifically, the research deals with only two main problems. The first problem deals with the types of entailment applied by the main character in the movie. To examine this, the researcher employed the theories proposed by Griffiths (2006), Murphy (2003), Fromkin, Rodman and Hyams (2003), and Crouch (2003).

Griffiths divides the types of entailment into two: one-way entailment and two-way entailment. Actually, Griffiths' two-way entailment is exactly the same with Murphy's concept of mutual entailment. Beside mutual entailment, Murphy has another type of entailment: negative entailment. The last, Crouch adds one more type of entailment which is called as metaphorical entailment.

Then, the second problem deals with the orders of entailment applied by the main character in the movie *Life of Pi*. To examine this, the researcher employed the theory proposed by Yule (1998), supported by some other scholars, such as Blass (1990), and Wilson and Sperber (1979). They have the same opinion that there are two orders of entailment which are background and foreground entailment.

### **C. Formulation of the Problems**

Based on the research focus, the problems are formulated as follows.

1. What are the types of entailment applied by the main character in the movie *Life of Pi*?

2. What are the orders of entailment applied by the main character in the movie *Life of Pi*?

#### **D. Objectives of the Research**

Based on the formulation of the problems, the objectives of this research are:

1. to identify the types of entailment applied by the main character in the movie *Life of Pi*, and
2. to describe the orders of entailment applied by the main character in the movie *Life of Pi*.

#### **E. Significance of the Research**

The results of the research are expected to give both theoretical and practical significances. Theoretically, it is expected that the results of this research could enrich the specific knowledge of the researcher in the linguistic field, especially in the analysis of entailment in the movie conversation. Specifically, the research is intended to identify and describe the types and also the orders of entailment applied by the main character in *Life of Pi*. Then, practically, it is expected that the results of this research can be useful to the students of English Language and Literature Study Program. This research hopefully can contribute more knowledge about semantic of entailment, especially to the student whose major is linguistics. Then, they can apply the sentence relation of entailment in their monologues and dialogues to other people. Their utterances will be arranged well and more understandable. Moreover, this

research can be a reference of entailment for their study. In addition, this research hopefully can be beneficial to the readers in general, in improving their knowledge on semantic entailment.

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter is divided into four parts. They are theoretical background, previous researches findings, conceptual framework and analytical construct. The first section consists of some theories used as guidance in conducting this research. The second section is previous researches findings which are used as references of approach and method. The third section is conceptual framework which shows the mind map of how this research was conducted. Finally, the last section presents the analytical construct. It is presented in a diagram.

#### **A. Theoretical Background**

This section consists of some theories which are related and support the research. They are linguistics, macro and micro linguistics, semantics, semantic relations, entailment and also a brief description of *Life of Pi* movie. Firstly, the general definitions of linguistics are presented, and also its division into macro and micro linguistics. Secondly, semantics as one of the micro linguistics is explained, followed by the description of the semantic relations. After that, entailment as a sentential semantic relation is described. Then, under the consideration of entailment, there are types and orders of entailment.



## 1. Linguistics

Todd (1987: 5) defines linguistics as the scientific way of studying language. Then, he explains more about the term 'scientific' in the definition. He stated that the term 'scientific' means that the study of language is systematic, the same as physics or chemistry. In studying the language, linguists try to avoid prejudice. They try to observe the use of language, form hypotheses, test those hypotheses, and then collect evidences to support the findings.

In line with Todd, Kreidler (1998: 3) states that linguists want to know deeper about the way language works, and also about common knowledge possessed by people in sharing information and feelings. Linguistics, then, deals with the important elements of certain language, such as words, and also the combination of the elements in more complex structure, such as phrase. Linguistics is also about modulation of speaker's voice which depends on the speaker's intention. Last, it is also about the way the hearers relate the information they have to the new information they get.

Fromkin and Rodman (in Wagner, 2003) also add that, as the object of the linguistic study, language itself can be in the form of spoken or signed, and every person has at least one of it. Furthermore, Harley (2010: 3-4) proposes several definitions of languages. First, language is a system of communication to convey information. Second, language is described as words' system and rules of words' combination. The last, language is arbitrary. It means that there is not clear relation between sounds or words and their meanings. In this case, onomatopoeic words are excluded.

In conclusion, linguistics can be defined as the study of language to share information, feelings, and intentions. The language itself can be in the form of spoken or signed. It also can be in the form of a single meaningful element like word, or some elements which go together like phrase, or even clause and sentence. Finally, the study of linguistics can be about a language itself or about a language combined with any other disciplines.

## **2. Macro and Micro Linguistics**

Linguistics has two scopes, namely macro-linguistics and micro-linguistics. Lyons (1981: 36) argues that macro-linguistics is concerned with language and its relation to any other disciplines. Additionally, Nasr (in Hadi, 2009) and Crabtree and Powers (in Hadi, 2009) state that macro-linguistics is concerned with the external view of language and how to use it in daily life. Some examples of macro-linguistics are stylistics, developmental linguistics, historical linguistics, language geography, psycholinguistics, sociolinguistics, neurolinguistics and some other fields.

In contrast, as stated by Lyons (1981: 36), micro-linguistics is the narrower one which concerned only with the language itself, without regarding to anything other than the language. In other words, Nasr (in Hadi, 2009) and Crabtree and Powers (in Hadi, 2009) state that it is concerned with the internal view of language. Some fields of micro-linguistic are phonetics, phonology, morphology, syntax, pragmatics, discourse analysis, applied linguistics, and also semantics. Phonetics and phonology are the branches of linguistics which study the sounds of human language.

Then, morphology and syntax are related to the modifications of words and its combinations to form grammatical sentence. Pragmatics concerns with the use of the utterances in communications, whereas the use of language in text is under the study of discourse analysis. Finally, the study of language meaning is under the study of semantics.

### **3. Semantics**

According to Griffiths (2006: 1), semantics is one of the two main branches of linguistic studies. Basically, it is the study of meaning. He defines semantics as the study of word meaning and sentence meaning; it differs from pragmatics which relates language and its contexts. Similar to Griffiths, Borg (2006: 19) states that a semantic theory is interested in sentence meaning and not speaker meaning.

Carston (2008: 38) has his own concept in differentiating semantics and pragmatics. Extremely, he states that pragmatics, which concerns on speaker's intention, also has contribution in determining semantic content. Bach (in Carston, 2008: 41) adds that there are two kinds of context: narrow and broad. The narrow belongs to semantics and the broad belongs to pragmatics. In addition, Kwantes (2005: 703) explains that semantic representation of the target word is constructed by context vector that is retrieved from memory.

In his book about pragmatics, Yule (1998: 4) differentiates the term semantics, syntax and also pragmatics. He stated that syntax is about the relationships between linguistic forms and how it is arranged and formed. Then, pragmatics is about the

relationship between linguistic forms and its users. The last, the relationship between linguistic forms and the real things in the world which the linguistic forms refer to is called as semantics. Semantics questions how words literally relate to things, not to the users or contexts.

Related to the discussion of semantics and grammar, Lyons (1977: 410) explains Katz and Fodor's slogan of semantics which says, "Linguistic description minus grammar equals semantics." In this case, the discussion of grammar covers syntax, morphology and phonology. In conclusion, semantics explains the speaker's ability in understanding new words or sentences without any grammatical processes. Kreidler (1998:2) also adds that semantics is concerned with the comprehension of individual speakers of a language that enable them to communicate with one another.

Under the study of semantics, some topics are discussed. Some are semantic features, semantic roles and semantic relations. Yule explains that semantic features are the elements with the sign of plus (+) or minus (-) to differentiate words meanings in a language. Then, a part played by a noun phrase in a sentence is called as a semantic role (2006: 101-2). Last, based on the theory of Hjørland (2007), semantic relations concern with the relation between meanings.

#### **4. Semantic Relations**

According to Hjørland (2007), relations between concepts or meanings are under the study of semantic relations. Fromkin, Rodman and Hyams (2003: 173) divide semantic relations into three: lexical, phrasal and sentential relations. The

meaning relationships among words are under the field of lexical relations. Yule (2006: 104) explains further that the three of those relations are synonymy, antonymy and hyponymy.

As stated by Yule (2006: 104), when two or more words are synonymous, their meanings are closely related. In some cases, the words are substituted for each other. For example, for asking someone's answer, people can say "*What was his answer?*" or "*What was his reply?*" The words *answer* and *reply* in those two questions have the same meaning.

In contrast to synonymy, Trask (2007: 256) defines antonymy as words relation, such as when the two words have completely different meanings. Antonymy can be gradable antonyms, binary antonyms or converse pairs. Gradable antonyms reveal extreme opposite of series of word, such as *hot* and *cold* or *big* and *small*. Then, the second kind of antonymy is binary antonymy. Binary antonym is when the existence of a word exhausts the possibilities of the existence of another word, such as *alive* and *dead*. While the words such as *wife* and *husband* or *above* and *below* are the examples of converse pairs. Yule clarifies this by saying that if A is B's husband, then B is A's wife; if A is below B, then B is above A.

The last type of a lexical relation is hyponymy. In Yule's opinion (2006: 106), hyponymy is the relationship between two words or more which one is a kind of the meaning of another. For example, *horse* is a hyponym of *animal*, means that *horse* is a kind of *animal*.

According to Fromkin, Rodman and Hyams (2003: 189-92), the second semantic relation is in phrase which is called as phrasal relations. This kind of meaning relation can be noun-centered meaning or verb-centered meaning. The example of noun-centered meaning relation can be found in adjective-noun combination, such as *good friend*, and in noun compound, such as *doghouse* and *pickpocket*. Then, the verb-centered relation is closely related to thematic roles of verb. Thematic roles in the sentence *The boy found a red brick* are agent and theme, while in the sentence *The boy put the red brick on the wall* are agent, theme and goal. The knowledge about *find* and *put* decided the thematic roles.

As stated by Fromkin, Rodman and Hyams (2003: 195), the last semantic relation is sentential meaning relation. The meaning of noun phrase and verb phrase in a sentence built its meaning. The other parts of speech like adverb also add and or affect the sentence meaning. Finally, related to this type, Murphy (2003: 8) argues that there are three main sentential semantic relations. They are contradiction, paraphrase, and entailment.

Fromkin, Rodman and Hyams (2003: 198) define contradiction as a sentence relation which the truth of a sentence means the falseness of another sentence. Kreidler (1998: 299) also adds that contradiction is the relation between two opposite propositions. It means that if one is true, the other must be false. Fromkin, Rodman and Hyams (2003: 198-9) give an example of contradiction. The sentence *Elizabeth II is Queen of England* contradicts *Elizabeth II is a man*. A queen is always a woman and never a man. Thus, if the first sentence is true, the second must be false. Another

example is that if *Scott is a baby* is true, it is false that *Scott is an adult*, because someone is never being a baby and an adult at the same time. In conclusion, if a sentence is said to be the negation of the other then they are in a relation of contradiction.

The two other sentential meaning relations, paraphrase and entailment, have similarity. Huford and Heasley (2007: 113) explain that the relationship between the two relations is parallel to the relationship between hyponymy and synonymy. They add that if synonymy is symmetric hyponymy, paraphrase is symmetric entailment. According to Crystal (1998: 350), paraphrase presents some alternative versions of sentences to express the same meaning. She gives examples of paraphrase: *The dog is eating a bone, A bone is being eaten by the dog, It's the dog who is eating a bone*. The three sentences have a single semantic representation. Finally, the explanation of entailment is described in the following.

## **5. Entailment**

The basis of semantic description is the notion of entailment. Whenever people utter statements, they often carry entailments. According to Griffiths (2006: 25), entailments can be described as propositions which are definitely true when a given proposition is true. In line with Griffiths, Yule (1998: 129) states that entailment is something that follows from what is mentioned before. In addition, as clarified by Rambaud, entailments are related to the knowledge of a particular language, not the knowledge of the truth and falsity of normal sense of the world

(2012: 70). Finally, entailment is sentential meaning relation (Fromkin, Rodman and Hyams, 2003: 195).

#### **a. Types of Entailment**

Entailment can be divided into several types. Some scholars have their own types of entailment. Sometimes, they name the same kind of entailment differently. For more explanation, here are some scholars with their types of entailments. The first is Griffiths (2006) who divides entailment as one-way entailment and two-way entailment. Based on his theory, entailments are varied in case of its relation from one direction or two.

##### **1) One-way Entailment**

Brinton (2000: 131) says that one-way entailment is different from paraphrase. It happens when the second is a consequence of the first. According to Crystal (1998: 169-70), this kind of entailment is a term refers to a relation between a pair of sentences. She clarifies this by saying that the truth of the second sentence necessarily follows the truth of the first. Pennacchiotti (2005) calls it as “Strict Entailment.” He explains that it is when the sentences carry two different facts, but one of them can be inferred from the other. Therefore, in one-way entailment, a sentence does not paraphrase the other sentence. One of them is like the conclusion of the other. It is the entailment that works only in one direction.



Kreidler (1998: 86) provides an illustration of this kind of entailment. It is when two propositions are labeled as 'p' and 'q'. If 'p' is true, 'q' must also be true, but if 'q' is true, it does not necessarily follow that 'p' is also true since it can be false. For example, if the sentence *My necktie is maroon* is true, then the sentence *My necktie is red* is true. However, if the sentence *My necktie is red* is true, then the sentence *My necktie is maroon* is not always true. Thus, one-way entailment or strict entailment is if one sentence is true, the other sentence must also be true; when one sentence is false, the other is also false.

## 2) Two-way Entailment

Griffiths (2006: 27) defines two-way entailment between sentences as paraphrase. In contrast to one-way entailment, a two-way entailment has meaning relationship and the sentences that contain two-way entailment paraphrase each other. As stated by Pennacchiotti (2005<http://art.uniroma2.it/research/te/>), a paraphrase carries fact that is expressed differently. Kreidler (1998: 86) adds that a paraphrase is an alternative way in conveying the meaning of a phrase or a sentence. It is the relation between two propositions; when one is true or false, the other one always follows. Meanwhile, Hurford and Heasley (2007: 113) illustrate it as a special symmetric case of semantic relationship.

Fromkin, Rodman and Hyams (2003: 197) say that paraphrase or two-way entailment is sometimes expressed in the term of active-passive pairs. For

example, the sentence *The horse threw the rider* and *The rider was thrown by the horse* are in relation of two-way entailment or paraphrase. The entailment is expressed in active-passive pairs. The second sentence is the passive form of the first sentence, and the first sentence is the active form. However, in some conditions, the active-passive pairs are not in the form of paraphrases. The sentence *Every person in this room speaks two languages* is not the paraphrase of the sentence *Two languages are spoken by every person in this room*. It is clear that each person in the first sentence speaks two languages. However, it is possible that each individual speaks different languages. In contrast, the two languages in the second sentence are always the same languages for everyone in the room.

Fromkin, Rodman and Hyams (2003: 198) also add that a phrase in a sentence can also be substituted into a single word to create a two-way entailment. *He can go*, *He may go*, *He must go* may be expressed differently, such as by using this form: *He is able to go*, *He is permitted to go*, *He is obliged to go*. The sentence *John saw Mary* can also be expressed in a longer sentence like *John perceived Mary using his eyes*. Thus, if those first sentences are true, it is a must that the second sentences are also true, and vice versa. Rambaud (2012: 70) called this type of entailment as “equivalent.”

Beside Griffiths, Murphy (2003) also has his own types of entailments. In his book entitled “*Semantic Relations and the Lexicon*”, Murphy explains his two types of entailment which are mutual entailment and negative entailment.

### 1) Mutual Entailment

This kind of entailment is actually the same as Gtiffiths' two-way entailment/paraphrase and also Rambaud's equivalent. Murphy (2003: 248) defines this type of entailment as synonymy among propositions, not words.

### 2) Negative Entailment

Besides mutual entailment, Murphy (2003: 98) also has negative entailment. That is an entailment which is expressed in a negative form. For example, *It's a dog* entails *It's not a fish*. The truth of the first and the second sentence is in semantic relation of entailment, and the second sentence is in the form of negative.

In addition, Crouch (2003: 11) has his own special type of entailment called metaphorical entailment. Metaphorical entailment is stated by giving a characteristic in a sentence to get the meaning of another sentence which has the relation of entailment. The sentence with the characteristic is the source domain and the other sentence is the target domain. He explains further that the metaphorical image is given to the source domain and the metaphorical treatment is received by the target domain. The source domains are used to know deeper about the target domains. Kovecses (2006: 368) adds that the metaphorical entailment occurs when the source domain is brought to the target domain.

In describing the metaphorical entailment, Stovell proposes an illustration: if love is a journey and the relationship is the vehicle, then people have to know more

about the vehicle to understand what actually love is (2012: 42). In creating metaphorical entailment, a speaker has to build a metaphorical image. Kovesces (2002: 125) gives an example of metaphorical image: *His anger finally came out*. People know that anger never comes out since it is an abstract thing, but in the sentence, the anger was illustrated to come out to describe that the subject *He* became angry. In the sentence, the source domain is the metaphorical image ‘*His anger finally came out*’ and the target domain is ‘he became angry’. Another example of metaphorical image is in the sentence *Smoke was pouring out of his ears*. In this sentence, the source domain is ‘*Smoke was pouring out of his ears*’, and the target domain is the same as the previous example.

## **b. Orders of Entailments**

Wilson and Sperber (in Horn and Ward, 2006: 390) state that in producing sentences, people automatically will construct an ordered set of foreground and background entailments. In his book about pragmatics, Yule (1998: 33) also argues that there are two orders of entailment; they are background entailment and foreground entailment.

### **1) Background Entailment**

In background entailment, when a sentence is true, it is necessarily related to the truth of a number of entailments. Yule (1998: 33) gives the example as follows.

- The sentence *Rover chased three squirrels* has some background entailments. They are:

*Something chased three squirrels.*

*Rover did something to three squirrels.*

*Rover chased three of something.*

*Something happened.*

When a speaker uttered *Rover chased three squirrels*, he is committed to the truth of those background entailments.

## 2) Foreground Entailment

There is a distinction between background and foreground entailment. Background entailments give information related to the context, while the foreground entailment contributes to the main point of the sentence (Blass, 1990: 137). Yule (1998: 33) adds that foreground entailment is the main assumption of the speaker. Therefore, the background entailments help the hearer to find the foreground.

Wilson and Sperber (via Blass, 1990: 137) explain that some special linguistic devices could indicate the foreground entailment. Clefting is one such device and stress assignment is another.

### a) Clefting

Yule (1998: 34) calls it as “it-cleft” construction. It is used to help people to focus on a particular part of the sentence and to

emphasize what people actually want to say. Clefting is created by adding a new part to the sentence. By adding that new part, the speaker expects that the hearer will give more attention on that part. The example can be seen below.

- *It was ROVER that chased the squirrels.*
- *It wasn't ME who took your money.*

In the first sentence, he emphasizes that a rover is the one who chased the squirrels. The speaker made a focus on the sentence by adding the phrase 'it was'. The focus of the second sentence is that someone who took the money is not 'me'.

#### b) Stressing

Yule (1998: 33) explains that a speaker sometimes will give a stress in his/her utterances. The stress part can be assumed as the foreground which is very useful to help the hearer to interpret the intended meaning. For example:

- *Rover chased THREE squirrels.*
- *ROVER chased three squirrels.*

The two sentences above are grammatically the same. However, the capitalized words indicate that the speaker has a different intention. The capitalized words are the words that the speaker tries to give stress. These words are the most important part of his/her utterance which stands as foreground entailment. In the first sentence, the



beginning of the movie, Pi is interviewed by a writer about his amazing life. In the story which Pi shares to the writer, the protagonist is the young Pi. To the writer, he tells about himself as a boy who grew up in a small family zoo in Pondichery, India. The point of the Pi's story focuses on sea journey. Pi and a tiger, Richard Parker, share the same possible places and food to survive. They face many challenges, traumas, tragedies, and miraculous occurrences together.

One of the interesting things found in the movie is Pi's belief in God. It inspires and strengthens him while at sea. Pi starts practicing Hindu, Christianity, and then Islam. He realizes these religions share the same foundation. That is belief and love in a higher power. He realizes that if he is still alive, it means God is with him. He has been given a miracle to survive. This thought gives him strength. Thus, although in his very difficult point, he decides to fight to remain alive. Throughout his adventure, he prays regularly. By praying, he never feels alone. The connection to something greater always strengthens him and helps him to pass the hard time.

Pi believes that his story of life could make people believe in God. However, in fact, people in the movie do not believe in Pi's story of life. Thus, in the end, he suggests that the story is made up, and he creates another story which is more acceptable, without everything strange to common people. In the first story, Pi survives in a long time in the middle of the sea only with some animals which die one by one but the tiger. In contrast, in the second story, Pi tells to the people that he survives in the middle of the sea with some other people. In another word, he replaces the animals in the first story with people. The second is more acceptable for some



people.

Semantically, the movie is great, since it could give the audiences some different interpretations, especially related to the last part of the movie. Pi's last utterances make people have to guess which story was actually experienced by Pi. People have to understand the meaning of the sentences well, including the relationships between the sentences. Therefore, sentential semantic relations of entailment are needed to be explored in the movie.

## **B. Previous Researches**

There have been some conducted researches that deal with entailment. However, those previous research are different from this research. One of the previous researches is "Entailment above the Word Level in Distributional Semantics" by Marco Baroni, Raffaella Bernardi, Ngoc-Quynh Do and Chung-chieh Shan (2012). The research has an objective to detect entailment using distributional semantics representations of phrases in two ways. First, the researchers use the adjective-noun constructions (ANs) to find entailment. Then, second, the research is focused in recognizing entailment relation built from a quantifying determiner and a noun (QNs).

In the last part of the paper, some findings are presented. First, adjective-noun constructions and their heads encode a relation that can detect lexical entailment. Second, quantifier-noun constructions also encode information to know an entailment relation. Last, adjective-noun constructions cannot generalize to entailment detection

in quantifier-noun constructions.

Then, another research related to semantics is conducted by Vike Martadina (2013) with the title “Semantic Interpretation of the Utterances Produced by the Characters in Elaine Hopper’s Short Story *Brazen*.” The aim of the research is to investigate semantic knowledge in *Brazen*. It analyzes the meaning of utterances produced by the characters in the short story. Since the data are in the form of words rather than numbers, the research is called as a qualitative research. Library research is the method of the researcher in collecting the data; it means the data were collected from books and or electronic sources. Then, in analyzing the data, the researcher makes a classification of the data to make the analysis easier. Finally, the main theory used is Kreidler’s theory of semantic knowledge explained in his book entitled “*Introducing English Semantics*.”

The finding of the research claimed that there are 29 utterances in the short story contain Semantic Knowledge. Four of them are references; fifteen are proposition; two are hyperbole; the rest are connotative. In another words, preposition is mostly used in *Brazen* which is 51.72% of the data. Some other utterances contain connotative; they are 27.59% of the data. Finally, other utterances employ reference and hyperbole.

In short, the first previous research concerns in detecting semantic entailment by using distributional semantics representations. The second one analyses semantic knowledge in a short story. Meanwhile, this research is not the same as those two previous researches. This research focuses on analyzing semantic entailment used by

the main character in a movie. Specifically, it identifies the types of entailment and describing the orders of entailment.

### C. Conceptual Framework

Semantic analysis of entailment used by the main character in *Life of Pi* is under the big umbrella of linguistics. Linguistics as the scientific study of language has two main branches namely macro-linguistics and micro-linguistics. Macro-linguistics concerns with the external view of language. Some examples of macro-linguistics are stylistics, historical linguistics, language geography, psycholinguistics and sociolinguistics. In contrast, micro linguistics focuses only with the internal view of language, such as phonetics, phonology, syntax, morphology and also semantics.

The study of entailment is under semantics, since it explores about the meaning of the language. In semantics, there are some relations of the words, phrases, or sentences related to their meanings; the relations are called semantic relations. Meaning relations between words are called lexical semantic relation. Phrasal relations represent semantic relationships between phrases. Then, entailment is a sentential semantic relation, which is meaning relation between sentences.

Entailment can be described as propositions which are definitely true when a given proposition is true. In other word, it is when the truth of a sentence depends on the truth of another sentence. Basically, there are four types of entailment: one-way entailment, two-way entailment, negative entailment and metaphorical entailment.

**1. One-way entailment** refers to a relation between a pair of sentences such

that the truth of one sentence necessarily follows the truth of another.

*My necktie is maroon* entails *My necktie is red*.

2. **Two-way entailment/paraphrase** is the relation between two sentences; when one is true or false, the other one always follows.

*The horse threw the rider* paraphrases *The rider was thrown by the horse*.

3. **Negative entailment** is an entailment which is expressed in negative form, such as 'not', 'never', 'none', etc.

*It's a dog* entails *It's not a fish*.

4. **Metaphorical entailment** is the entailment that gives a characteristic to the source domain to know deeper the target domain.

*Smoke was pouring out of his ears* entails *He is angry*.

In terms of its order, entailment might be background and also foreground entailment.

1. **Background entailment** is the entailment that is not the focus of a sentence, but that helps finding the main point of the sentence.

*Rover chased three squirrels* has some background entailment such as:

- *Something chased three squirrels.*
- *Rover did something to three squirrels.*
- *Rover chased three of something.*
- *Something happened.*

2. **Foreground entailment** is the entailment that shows the main point of the sentence. It is indicated by clefting and stressing.

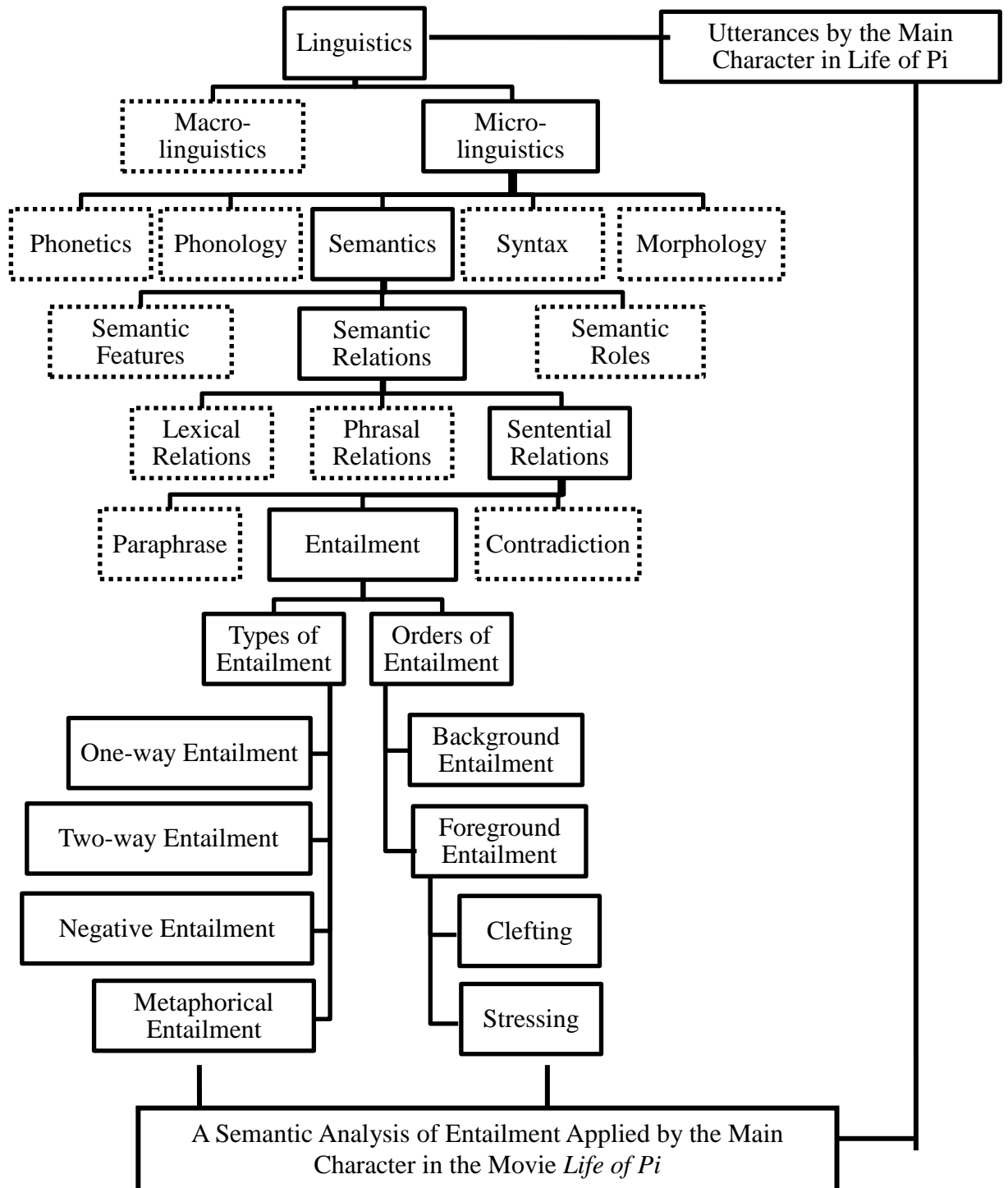
- a. Clefting is created by adding a new part to the sentence which makes a focus on it.

*Someone knitted the cardigan* entails *It was Cilla who knitted the cardigan.*

- b. Stressing is giving stress intonation to make a focus in a sentence.

*Someone knitted the cardigan* entails *CILLA knitted the cardigan* (the capitals are stressed).

#### D. Analytical Construct



**Figure 2. Analytical Construct**

## **CHAPTER III**

### **RESEARCH METHOD**

In this chapter, the method of doing the research is explained. It contains of five sections. They are type of the research, instruments of the research, source of the data, techniques of data collection, techniques of data analysis and trustworthiness. The type of the research is explained first followed by the instruments of the research and the source of the data. Then, the techniques of data collection are needed to be clarified; the table of data sheet is presented. After the ways of collecting the data, the techniques of data analysis are explained. Last, the trustworthiness of this research closes the explanation of research method.

#### **A. Type of the Research**

The research was a descriptive qualitative research. Denscombe explains that qualitative research analyzes words and or images which are explained in description (2007: 248). This type of research has advantages and disadvantages. Vanderstoep and Johnston argue that the qualitative research provides more understanding of the population under study, but the findings cannot be generalized to the larger population (2009: 9). Related to the hypothesis, the qualitative research is different from the quantitative research. As stated by Auerbach and Silverstein (2003: 4), quantitative research, which sometimes claimed as the more traditional one, leads to hypothesis-testing research, whereas the qualitative research leads to hypothesis-



generating research.

Finally, this research aimed at describing the language which is used in the movie *Life of Pi*. In this case, it focused on entailment which is found in sentences in the utterances of the main character in the movie. More specifically, it only explored the types of entailment and also its orders.

## **B. Instruments of the Research**

There are two kinds of instruments of the research, primary and secondary instruments. The primary instrument was the researcher herself since the research was a qualitative research. Lincoln and Guba (in Vanderstoep and Johnston, 2009: 188-9) argue that the best instrument for the qualitative study is human, for human are shaped by experiences. In line with them, Given clarifies that the primary instrument of this type of research is the researcher because the researcher takes his or her views, values, beliefs, feelings, and assumptions along the research (2008: 737). However, the researcher as the primary instrument of this research needed some secondary instruments which were, in this case, data sheet, movie player and the script of the movie.

## **C. Source of Data**

According to Denscombe (2007: 286), the source of data of qualitative research can be in the form of words, which can be found in spoken utterances or written sentences. Besides, qualitative data can be also in the form of visual images.

In addition, Hancock (2002: 2) explains that the researcher uses the qualitative data to develop the theories that help people to know deeper about the social world. In other words, this is an inductive approach that can be used to develop a theory. Vanderstoep and Johnston (2009: 168) explain further that the inductive approach happens when the researcher tries to make an observation before he/she conducts an in-depth study on the theory, hypothesis and interpretation.

In this research, the form of the data was sentences in spoken language which is uttered by the main character in the movie. The sentences uttered by the main character can be in the context of dialogues with other characters or monologues. Generally, the source of data of the research was the movie *Life of Pi* (2012) and also the transcript of the movie.

#### **D. Techniques of Data Collection**

In explaining about the qualitative research, Vanderstoep and Johnston (2009: 189) mention several data collecting techniques, namely interviewing, ethnographic observation, analysis of documents and material culture, and visual analysis. They give their further explanation as follows. In the interviewing technique, qualitative researcher conducts a face-to-face question-and-answer session with his/her interviewee. If he/she uses the ethnographic observation techniques, he/she will have to observe people who perform their culture. Then, the analysis of document and material culture

techniques is conducted by analyzing written text or cultural artifact. The last technique of data collection is visual analysis. When the researcher uses the visual analysis technique, he/she has to interpret some mediated communication texts, such as movie or TV programs. Meanwhile, Taylor-Powell and Renner (2003: 1) argue that the result of watching or listening the data in an observation can be achieved by taking field note.

This research employed visual analysis and note taking technique in which the researcher observed the linguistic behavior of the main character in the movie *Life of Pi*. Then, the methods of data collecting techniques are as follows.

1. The phenomenon relating to the research was found after the researcher watched the movie and read the script.
2. Then, the data sheet was made to categorize the data.
3. Finally, the data were categorized and coded based on the classification made.

The form of data sheet is presented below.

**Table 1. Data Sheet of Types and Orders of Entailment Applied by the Main Character in the Movie *Life of Pi***

Character in the Movie Eye of Pi										
No	Code	Data	Types of entailment				Orders of entailment			Explanation
			OE	TE	NE	ME	BE	FE		
								C	S	
1	1/ 0:05	Pi: Well! He's my honorary uncle. I call him Mamaji, my father's best friend, my swimming guru. I trained with him	v				v			Pi explains that Mamaji, beside as his uncle, is also his swimming teacher. The idea is encouraged by the sentences following

		three times a week at the Ashram. His lessons would save my life in the end.							the first. Mamaji trains him and gives lessons to Pi.
2	2a/ 0:05	Pi : You see! <b>Most travellers collect postcards or tea cups on their journeys, but not Mamaji. Mamaji collects SWIMMING pools.</b> He swims every pool he comes upon.			v			v	Differ from the other people who are proud to collect tea cups or postcards or maybe other things, Mamaji is proud to collect swimming pools. The entailment is presented in negative form.

Note :

No.	: Datum Number	OE	: One-way Entailment
0:00	: Minutes	TE	: Two-way Entailment
1a	: Utterance Number	NE	: Negative Entailment
		ME	: Metaphorical Entailment
		BE	: Background Entailment
		FE	: Foreground Entailment
		C	: Clefting
		S	: Stressing

(the words stressed are capitalized)

## E. Techniques of Data Analysis

Denscombe (2007: 288) argues that the techniques of data collection and data analysis do not actually happen in a particular order. Therefore, sometimes the researcher needs to go back and forth between steps. Denscombe also adds that the logical orders of analyzing qualitative data are the data's preparation, familiarity with

the data, interpreting the data (developing codes, categories and concepts), validating the data and representing the data.

Vanderstoep and Johnston (2009: 200-1) add that there are some methods of the analysis of the qualitative research. They are ethnography, phenomenology, case study, textual analysis, and applied research. The ethnography analyzes culture to create a cultural map. Then, the experience of phenomenon is analyzed by using the phenomenology method. To describe and interpret a case, a researcher needs to use the case study research method. The other type of research method is the textual analysis which is related to the analysis of languages and symbols found in text or conversation which are interpreted by the researcher. The last method is the applied research which uses constructed experience with program to gain evaluation or problem solving.

Finally, in this research, the technique of data analysis used was textual analysis. The analysis was related to the languages in the *Life of Pi* movie conversation interpreted by the researcher to answer the research questions. The result of data collecting was examined by using the following steps:

1. The data taken from the movie *Life of Pi* were identified.
2. Next, the data were classified based on the research question and put into the data sheet.
3. Each datum which had been classified in the data sheet was analyzed based on the research questions.
4. The data were interpreted to answer the two research questions.

5. Then, the findings are explained in textual descriptions.
6. Finally, the findings are concluded.

## **F. Trustworthiness**

Although the researcher worked thoroughly and conducted in depth analysis, she still employed triangulation. According to Denscombe (2007: 296), the credibility of research is a part of the research process itself. Then, he adds some important elements for judging the quality of research. Those elements are validity, reliability, generalizability and objectivity. In addition, Given (2008: 895-6) states that trustworthiness provides qualitative researchers with a set of tools which can help them to illustrate the significance of their research.

In this research, to gain the credibility of the data, the researcher triangulated the data by theories and sources. The theories used in this research were Griffiths', Murphy's and Crouch's theories of types of entailment and also Yule's theory of the orders of entailment. The sources were various books and journals which were related to entailment. Moreover, the data findings of this research were triangulated by three linguistic students who are keen on linguistics. Finally, the results of the triangulated data findings were discussed and consulted with the consultants.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter is divided into two parts. They are the findings of the research and discussion of data analysis. The findings present and describe the frequency of occurrences as well as percentages of types and orders of entailment applied by the main character in the movie *Life of Pi*. Then, the discussion shows further explanation and description according to the findings. Some examples from the data are presented to encourage the description. Some important parts in the examples are highlighted.

#### **A. Findings**

From the analysis, the researcher found that the way Pi uttered entailment as what is portrayed by the movie is mostly in line with the theories on entailment. This means that his utterance can show the phenomenon of entailment well. This section consists of two parts. The first part is related to the types of entailment applied by the main character in the movie *Life of Pi*. Then, the second is about the orders of entailment applied by Pi. The findings are presented in tables.

### 1. Types of Entailment Applied by the Main Character in the Movie *Life of Pi*

There are four types of entailment. They are One-way Entailment (OE), Two-way Entailment (TE), Negative Entailment (NE) and Metaphorical Entailment (ME). The findings of the types of entailment applied by the main character in the movie *Life of Pi* is presented in Table 2.

**Table 2. Types of Entailment Applied by the Main Character in the Movie *Life of Pi***

No.	Types of Entailment	Frequency	Percentage
1.	One-way Entailment (OE)	18	51.43%
2.	Negative Entailment (NE)	8	22.86%
3.	Two-way Entailment (TE)	6	17.14%
4.	Metaphorical Entailment (ME)	3	8.57%
<b>Total</b>		<b>35</b>	<b>100%</b>

Table 2 clearly shows that, although the frequency of the occurrences is never the same from one to the others, Pi employs all the types of entailment. The most appearing phenomenon is one-way entailment. It occurs 18 times out of the total 35 data. In other words, from the total 100%, its percentage is 51.43%. It is more than half of the data. Following one-way entailment, as the second most often appearing phenomenon, there is negative entailment. Its number of occurrences is quite different from the previous ranks. It only appears eight times with the percentage of 22.86%. After that, two-way entailment ranks the third. It occurs six times out of 35 data, or the same as 17.14% of the total 100%. Finally, the last type of entailment, which is



metaphorical entailment, occurs three times. It gets 8.57% from the total 35 data. The numbers of finding show how those types of entailment are used by people, which is represented by Pi. The highest rank of types of entailment shows the entailment which is most often uttered by people. In contrast, the lowest rank type shows that people rarely use such entailment in their utterances.

## 2. Orders of Entailment Applied by the Main Character in the Movie *Life of Pi*

There are two orders of entailment. They are Background Entailment (BE) and Foreground Entailment (FE). In fact, there are two ways of presenting foreground entailment, i.e. by Clefting (C) and Stressing (S). The findings in the orders of entailment are similar to the previous findings about the types of entailment. Pi as the main character in the movie *Life of Pi* also employs all orders of entailment. Furthermore, the findings of orders of entailment applied by the main character in the movie *Life of Pi* are presented in Table 3.

**Table 3. Orders of Entailment Applied by the Main Character in the Movie *Life of Pi***

No.	Orders of Entailment		Frequency		Percentage	
1.	Foreground Entailment (FE)	Clefting (C)	19	2	54.28%	5.71%
		Stressing (S)		17		48.57%
2.	Background Entailment (BE)		16		45.72%	
Total			35		100 %	

From all the analyzed utterances, 35 data were found. Entailment uttered by Pi is in line with the theories, especially in terms of its orders. Pi employs all orders of entailment with different number of occurrences. The highest occurrence rate goes to the foreground entailment. However, in uttering foreground entailment, Pi uses two different ways which are clefting and stressing. Stressing ranks the highest with the frequency of 19 or percentage of 48.57%. It is almost a half from the analyzed data. In contrast, clefting, as another way in expressing foreground entailment, only occurs twice from the 35 data. This means that its percentage is 5.71%. Finally, Background entailment gets the percentage of 45.72%. It is 16 from all 35 analyzed data. Like what is happen in the types of entailment, the highest and the lowest rank of orders of entailment show how often people use those two orders of entailment.

## **B. Discussion**

This section is different from the previous section of this chapter which only answers the research question by presenting tables and giving brief descriptions. In this section, deeper explanations of each point of the findings are performed. Moreover, the examples for each phenomenon are also described.

### **1. Types of Entailment Applied by the Main Character in the Movie *Life of Pi***

The findings show that all types of entailment are employed by Pi, the main character in the movie *Life of Pi*. They are one-way entailment, two-way entailment, negative entailment and metaphorical entailment. In fact, the highest rank is taken by

one-way entailment. It is not surprising since people commonly use such type of entailment in their conversations. By using one-way entailment, it means the speaker presents his idea in, at least, two sentences, and one of the two is only a part of another, just like when people give more details to the statement they utter. On the other hand, metaphorical entailment ranks the last, for such type of entailment is restricted by the structure of the sentence. In metaphorical entailment, a speaker has to give a metaphorical image to support his other sentences.

#### **a. One-way Entailment**

Like what is clearly shown in Table 2, one-way entailment appears the most often compared to the other types of entailment. Among the 35 data, it appears 18 times. This finding is actually not surprising remembering this type of entailment is commonly used by people in delivering their ideas through their utterances. People usually give some more details of the main idea they want to explore. However, the details do not cover the idea totally. The details can be in the form of explanations, descriptions or examples. They mean to help the hearer to understand the idea. This also happens to Pi. An example of one-way entailment is in the following datum.

**Pi: The Gods were my superheroes, growing up. Hanuman, the monkey God, lifting an entire mountain to save his friend, Lakshmana. Ganesh, the elephant headed, risking his life to defend the honor of his mother, Parvati. Vishnu, the supreme soul, the source of all things.**

No. 10 8/0:13

In the above utterances, Pi argues that Gods in his view are as superheroes. Then, he gives some examples of Gods and also their heroic actions. First, he mentions Hanuman, one of thousands Gods in Hindu. Hanuman raises a mountain for the sake of rescuing his friend, Lakshmana. The other God, Ganesh, gives his life to protect the honor of his mother. The third God that Pi mentioned is Vishnu. For him, Vishnu is the source of everything. Those Gods are just three of Pi's hundreds of Gods. For Pi, every God has their own heroic actions that inspire people. In the above datum, Pi only mentions three examples to strengthen his statement that Gods are superheroes. The sentences are in relation of one-way entailment.

The other way to deliver one-way entailment, except by giving some examples, is by exploring some descriptions about the idea mentioned by the speaker. A statement or sentence, or even word, can be described in many different ways. When a speaker utters a statement, and he/she explains it more by giving further descriptions, he automatically wants the hearer to believe in him. It is also possible for the speaker to add only one additional description. When a speaker thinks that one further description is enough, he will only add one description. The strategy of giving descriptions is also employed by Pi.

Pi: Well! He's my honorary uncle. **I call him Mamaji, my father's best friend, my swimming guru. I trained with him three times a week at the Ashram. His lessons would save my life in the end.**

No. 1 1/0:05

In the above datum, Pi firstly states that Mamaji is his swimming guru, beside as his father's friend. Then, he strengthens his statement by his additional two

sentences. By stating that he spends three times a week to be trained by Mamaji, Pi assures that Mamaji is his guru. In addition, Pi takes lesson with his Mamaji. The swimming lesson will be very helpful for Pi in his sea journey. Common people know that a teacher gives lessons to his/her students. Teachers of some courses even give scheduled trainings to the students. By providing the two sentences that explain about his lesson and his training with Mamaji, Pi makes the hearer believes that Mamaji is his swimming teacher. In conclusion, those two sentences strengthen his statement that Mamaji is his swimming guru.

One more example of one-way entailment is presented below.

Pi: **The cook was a disgusting man. He ATE a rat.** We had food enough for weeks, but he found the rat in the first few days and he killed it. He dried it in the sun and ate it. Such a brute, that man. But he was resourceful. It was his idea to build the raft to catch fish. We would have died in those first few days without him.

No. 32 29a/1:50

In the above utterances, Pi tells his imaginative story. The story is created by Pi because some people do not accept his real story of amazing sea journey. They claim that his story is irrational. In his new story, the animals in the real story are replaced by people. One of the people is the cook. Pi considers the cook as a disgusting horrible man.

When Pi claims that the cook is disgusting, he needs to prove it to make the hearer believe in him. So that, after claiming that the cook is disgusting, Pi tells that the cook eats a rat, although the people on the boat still have enough food for weeks. When Pi explains that the cook prefers eating rat than food, people will agree with Pi

that the cook is really a disgusting man. People commonly do not eat rat since it is considered as pest. Thus, it is reasonable when Pi claims that the cook is a disgusting man since he eats pest.

In conclusion, in expressing one-way entailment, a speaker has many choices of methods, such as by giving examples, descriptions, or by giving conclusion of the idea that a speaker wants to deliver. It is possible that there are some other ways in expressing this type of entailment besides what is previously mentioned in this research which is not applied by the main character in the movie *Life of Pi*. The most important thing to be remembered is that one-way entailment is expressed by people by adding further details to strengthen their idea. However, the additional details do not cover the whole main idea.

#### **b. Negative Entailment**

Negative entailment ranks the second after one-way entailment. Among all 35 data, eight are negative entailment. In other words, it is 22.86% from all 100%. The number of the findings in negative entailment is proper remembering negative entailment covers all entailment expressed in negative form. The most common negative form that is used by people in uttering entailment is by adding the word 'not'. Usually, the word 'not' is put after the auxiliary verbs to show that the sentence is negative. Such condition also happens when some sentences are in relation of entailment. Therefore, the entailment is called as negative entailment. Pi, in his utterances in the movie *Life of Pi*, also sometimes employs negative entailments.

Pi: You see! **Most travelers collect postcards or tea cups on their journeys, but not Mamaji. Mamaji collects SWIMMING pools.** He swims every pool he comes upon.

No.2 2a/0:05

In the above datum, Pi makes an entailment that relates his sentences. Pi, in his sentences, compares his Mamaji's hobby to the other people's. When people travel to some places, they usually collect postcard or tea cups for their souvenir. Mamaji is completely different from the other people. If he travels to places, he will not collect postcard or tea cups. He will collect swimming pools. It means that he will swim in all swimming pools he visits.

When Pi explains about his Mamaji, he possesses an entailment of two sentences. The first sentence explains about the other people's hobby which is to collect tea cups or postcards. However, in the last part of the sentence, Pi mentions that Mamaji is the only one who does not follow the common people's behaviors. In his second sentence, Pi explains that Mamaji only collects swimming pools, not the other things. Pi uses negative entailment to connect the two sentences. In expressing his entailment, Pi uses negative form 'not' which he puts in the last part of his first sentence.

Another example of negative entailment is presented in the following datum.

Pi: Oh! I don't even know how to sail. **And I wasn't alone out there. Richard PARKER was with me.**

No. 6 4/0:09

Pi tries to ensure the people that he is not a legend among sailors who can survive alone in the middle of the sea for long time. He explains his togetherness with

Richard Parker in the sea journey in two sentences. His aim in presenting it in two sentences is to make those people believe in his story. Pi does not want to be said as a legend of the sea who can survive alone out there. Thus, he repeats the main idea twice to make it stronger. The two sentences are in relation of negative entailment. The negative form is marked by adding 'not' after 'was' in the first sentence.

One more example is uttered by Pi when he tells about his Appa.

Pi: My dear Appa believed himself part of the new India. As a child, he'd had polio. He used to lie in bed wracked with pain, wondering where God was. **In the end, GOD didn't save him. Western medicine did.**

No. 11 9/0:14

Pi's father has polio when he was a kid. All his activity is just lying on the bed with his pain. He expects that God will help him. He hopes that he will immediately be a normal kid who can run and play all the day. However, the God, to whom Appa hopes, did not come and save him. Then, the technology of western medicine takes all his pain and also hope. From that time, Pi's Appa never expect anything from God. In his mind, God is nothing.

In expressing his Appa's belief, Pi uses entailment in his utterances. He previously tells about the polio. Then, he states that in the end of his Appa's pain, God is not the hero. In his next sentence, he strengthens his utterance by mentioning western medicine as the hero which can bring the polio out of his Appa's life. The entailment is categorized as negative entailment since one of the two related sentence is expressed in negative form.



In conclusion, negative entailments are employed by Pi in his utterances in the movie *Life of Pi* eight times from all the 35 data. The negative entailments are expressed by ‘not’ and ‘never’. The negative entailments cover all the sentence meaning relations which are expressed in those negative forms. Last, the negative entailment ranks the second after one-way entailment in Pi’s utterances in the movie *Life of Pi*.

### c. Two-way Entailment

Two-way entailment or paraphrase ranks the third of the types of entailment applied by the main character of the movie *Life of Pi*. From all the 35 data, only six of them which are categorized as two-way entailment. The easiest way in expressing a paraphrase is by rewording. Rewording means replacing a word by another word which has exactly the same meaning as the previous one. People commonly use this kind of entailment since it is a simple form of two-way entailment. The phenomenon is reflected in Pi’s utterances in the movie *Life of Pi*.

Pi: **Even when God seemed to have ABANDONED me, He was watching.  
Even when He seemed INDIFFERENT to my suffering, He was watching.**

No. 25 23/1:43

The two sentences are in relation of two-way entailment. The words used in the two sentences are also almost the same. However, a word in the first sentence can be replaced by another word which has the same meaning. In the datum above, the word ‘abandoned’ in the first sentence is replaced by the word ‘indifferent’ in the

second sentence. The meanings of the two words are the same. Thus, the first sentence is the paraphrase of the second sentence.

Besides by replacing a word by another word, paraphrase is also expressed by providing full explanation. Thus, the two sentences have the same meaning, but the last one explains the first in more detail without giving any additional idea. People use such way of delivering idea to ensure that the hearers really get what he/she wants to deliver.

Pi: When Thirsty got too big, the hunter sold him to our zoo. **But the names got SWITCHED on the paperwork. The hunter was listed as Thirsty, and the tiger was called Richard Parker.**

No.14 12/0:22

In the above datum, Pi, in the first sentence, states that the name of the tiger and the hunter are switched. Then, in the second sentence, he states that the tiger's name becomes the hunter's name and the hunter's name becomes the tiger's name. The meanings employed by the two sentences are really the same. However, the second is clearer than the first since it provides a full explanation of the term 'switched'. Therefore, the two sentences are in the relation of two-way entailment.

Unlike the two previous data, the below datum is a paraphrase which is found in the two different sentences. By stating two different sentences, the hearer automatically will receive the information more than one time. It got the hearer to focus on the information.

Pi: By the time, we reached the Mexican shore. I was afraid to let go of the boat. **My strength was gone. I was so WEAK.** I was afraid that in two feet of water, so close to deliverance, I would drown.

No. 26 24a/1:43

In the above utterance, two sentences are in a relation of paraphrase. They are ‘My strength was gone’ and ‘I was so weak’. Without considering to its meaning, the two sentences have no similarity. However, the main ideas of the two sentences are similar, or even the same. When the speaker says that his strength was one, in other word, he also means that he was so weak.

In conclusion, two-way entailment can be seen in two sentences or more that has exactly the same meaning. They are an idea that is uttered repeatedly. However, those sentences are used with different expression. It is also important to be understood that the speaker’s aim in using two-way entailment or paraphrase is to emphasize the idea of the sentences to the hearer.

#### **d. Metaphorical Entailment**

Like what is clearly shown in Table 2, metaphorical entailment ranks the last. From all the 35 data, it only appears three times. This type of entailment is less often used by people. This is because metaphorical entailment is restricted by the existing of metaphorical image to help the hearer get the meaning of speaker’s sentences. Sometimes, the speaker provides the meaning of metaphorical image, and sometimes not. The three sentences which contain metaphorical entailment are described one by one.

Pi: You see! Most travelers collect postcards or tea cups on their journeys, but not Mamaji. **Mamaji collects SWIMMING pools. He swims every pool he comes upon.**

No. 3 2b/0:05

In above utterances, Pi explains that his Mamaji is addicted to swimming pool. He describes it by using the metaphorical image ‘collecting swimming pools’. The action of collecting swimming pools is called as metaphorical image because it is impossible for a person to collect swimming pools literally. Swimming pools cannot be collected. Then, Pi describes the metaphorical image by the next sentence, ‘He swims every pool he comes upon’. In other words, what he means by collecting swimming pools is swimming in every pool Mamaji visits. The two sentences explaining the metaphorical image and its meaning are in relation of metaphorical entailment.

In understanding the meaning of metaphorical image in an entailment, one has to know how people view the world. In the above case, one has to know that swimming pool is a thing that cannot be collected. Thus, he knows that the entailment is grouped into metaphorical entailment. Another example is presented in the following datum.

Pi: One day, Mamaji said to my father that of all the pools in the world, the most beautiful was a public pool in Paris. **The water there was so CLEAR. You could make your morning coffee with it.**

No. 5 3b/0:05

In explaining the clearness of the water, Pi gives an illustration that people can make coffee with the water for its clearness. The illustration can also be

categorized as the example of a metaphorical image. A normal person will not make a morning coffee with water taken from a swimming pool. However, Pi explains that someone can make a morning coffee with the water from a swimming pool in Paris. He does not mean of course that literally people can use the water to make a morning coffee since he only wants to illustrate that the water of the public swimming pool in Paris is really clean and clear.

The datum is different from the previous one. In the previous datum, the metaphorical image is presented first. In contrast, the metaphorical image in the datum above is presented the last. In the above datum, Pi explains the meaning of metaphorical image before giving the metaphorical image itself which says ‘I am your vessel’. The meaning is that he gives himself to God.

Pi: **God, I give myself to You. I am Your vessel.** Whatever comes, I want to know.

No. 17 15/0:59

In the datum above, Pi illustrates himself as a God’s vessel. When he uses the word ‘vessel’, he does not literally mean that he is a sort of vessel. In his metaphorical image, Pi is a vessel and God is the captain. A vessel cannot move without the captain’s command. In other words, where the vessel goes is all under the captain’s command. When Pi is illustrated as vessel and God is the captain, he means that what happen to Pi is all under the God’s instruction. Pi gives himself to God. Whatever He wants to do with Pi, he will accept it since he can do nothing. The two sentences which contain the metaphorical image and its meanings are in relation called as metaphorical entailment.

In conclusion, in Pi's utterances, every metaphorical entailment consists of metaphorical image and its meaning. The metaphorical image can be presented before or after its meaning. The speaker aims to give sensation on his sentences. Three data are found in Pi's utterances in the movie *Life of Pi*. The data can be seen as reflections of what people employ in a real daily conversation.

## **2. Orders of Entailment Applied by the Main Character in the Movie *Life of Pi***

The findings show that there are two orders of entailment which are employed by the main character in the movie *Life of Pi*. They are background entailment and foreground entailment. In fact, the foreground entailment is expressed in two ways: clefting and stressing. Related to the rank, the foreground entailment is above the background entailment. The background entailment is found in 16 data from all the 35 data. Then, the foreground entailment is found in 19 data from all the 35 data. From the 19 data, 17 data are presented by stressing and the rest are by clefting. The stressing ranks the first since it is commonly used by people. Almost every sentence uttered by them contains stressing. In contrast, clefting is on the last rank. It is because clefting is restricted by the structure of the sentence that is by adding words to mark the focus of the sentence. For its structural formation, the entailment that is expressed by clefting is rarely found in daily conversation.

### a. Foreground Entailment

The explanation of foreground entailment is presented first since it ranks the first. From all the data, 19 data in Pi's utterances in the movie *Life of Pi* are in the order of foreground entailment; 17 of those data are presented by stressing and the rest are by clefting. The explanations and examples of each way in presenting foreground entailment are described separately.

#### 1) Stressing

Table 3 clearly shows that 17 of the foreground entailment are expressed by stressing. It is not surprising since almost every sentence uttered by people contains stressing. A stress in a sentence is created to make the hearer focus on a particular word in a sentence. Stressing in entailment means that the stress is employed to clarify a part which is important in making the relation of entailment. The examples are presented below together with their discussions.

Pi: You see! **Most travelers collect postcards or tea cups on their journeys, but not Mamaji. Mamaji collects SWIMMING pools.** He swims every pool he comes upon.

No. 2 2a/0:05

When Pi explains about Mamaji, he claims that Mamaji is different from other people. Unlike other people who like to collect postcard or teacups from their journey, Mamaji likes to collect swimming pools. Again, the stress makes the entailment clearer. By stressing the word 'swimming pool', the hearers recognize that

Pi's Mamaji likes to collect swimming pool, not the other thing. What Pi means by collecting swimming pools is swimming in every swimming pool.

There are still many other stresses used by Pi. One of them is when Pi explains about the clearness of the water of a public swimming pool in Paris.

Pi: One day, Mamaji said to my father that of all the pools in the world, the most beautiful was a public pool in Paris. **The water there was so CLEAR. You could make your morning coffee with it.**

No. 53b 0:05

Pi stresses the word 'clear' to get the hearer's attention to focus on it. By emphasizing the word 'clear', Pi wants the hearer to trust in him that the water there is really clear. It is also aimed to clarify the relation of entailment. In the next sentence, he states that the water can be used to make a morning coffee. Since Pi stresses the word 'clear' in the previous sentence, the hearer can easily understand the relation of the two sentences. What makes the water can be used to make a morning coffee is its clearness.

Another example of stress is also found in the datum below. That datum also shows that Pi uses stress to point out his entailment.

Pi: Oh! I don't even know how to sail. **And I wasn't alone out there. Richard PARKER was with me.**

No. 6 4/0:09

Pi is claimed as a legend among sailors since he can survive alone in the middle of the sea for a long time. However, Pi denies the claim. He states that what people think about his way to sail is all a lie. Even, he never knows how to sail. Moreover, he is never alone in the middle of the sea when he got the accident. Some



animals also survive with him; they are in a life boat. Although then, the animals are died one by one, leaving only Pi and a Bengal tiger named Richard Parker.

The datum above shows how Pi makes ‘Richard Parker’ as an important part in his story. When Pi states that he is with a tiger named Richard Parker, he makes it in two sentences. In the first sentence, Pi does not mention the tiger. He only states that he is not alone; somebody is with him in the middle of the sea. Pi expects the hearer to look for the one who is with him. Then, in uttering the second sentence, Pi stresses his utterances when he says the name of the tiger, ‘Richard Parker’, to emphasize and also clarify his previous statement. It also clarifies the relation of the two sentences.

Another example is shown in the following datum.

Pi: By the time, we reached the Mexican shore. I was afraid to let go of the boat. **My strength was gone. I was so WEAK.** I was afraid that in two feet of water, so close to deliverance, I would drown.

No. 26 24a/1:43

In the end of Pi’s sea journey, he comes to Mexican shore. When Pi reaches the shore, he has lost his energy. In explaining his condition to the hearer, he uses two different sentences. In the first sentence, he states that his strength is gone. Then, in the second sentence, he states that he is too weak. The two sentences have an exact meaning that he has no energy left. He puts a stress in the word ‘weak’ in the second sentence, since it is a word which correlates to the previous sentence. The aim of stressing it is to make the correlation clearer, so that the idea becomes stronger.

One more example is found in Pi's utterances when he explains about his Gods.

Pi: **We get to feel guilty before HUNDREDS of Gods, instead of just one.**

The writer: But you're a Hindu first.

Pi: None of us knows God until someone introduces us. I was first introduced to God as a Hindu. **There are 33 million Gods in the Hindu religion.**

No. 9 7/0:12

In the above datum, Pi is in a conversation with a writer who wants to know about Pi's life especially about his sea journey and also religion. About the religion, the writer is wondering how Pi can believe in three religions at one time. In the utterance above, Pi explains about his Gods in Hindu religion. He firstly states that there are hundreds of Gods. In stating that there are hundreds of Gods, he stresses the word hundreds to get the hearer's attention. The stress also shows the relation of entailment with the other utterance. In his other utterance, he claims that Hindu has 33 million Gods. By stating that Hindu has 33 million Gods, Pi ensures his previous sentence which states that there are hundreds of Gods instead of just one.

In conclusion, stressing is used by people to clarify the entailment and also to take the hearer's attention. Stressing forces the hearer to focus on those words. In other word, stressing helps the speaker to show the most important part which he/she wants to focus. Then, it also helps the hearer to easily find the focus that the speaker wants to emphasize.

## 2) Clefting

Clefting is one of the two ways of providing foreground entailment. It is different with the stressing which is another way in providing foreground entailment. Stressing is found as the most common used by Pi as the main character in *Life of Pi* in uttering foreground entailment. In contrast, clefting is the least common used by him. The finding is not surprising since in daily conversation such term is also rarely found. It is because clefting is bound with the structure of the sentence. Clefting is changing the structure of the sentence by adding some parts to emphasize what the speaker wants to focus. Usually, clefting is applied by adding the phrase 'it was' in the beginning of the sentence. Some examples are presented below.

Pi: I came to faith through Hinduism, and I found God's love through Christ.  
**But God wasn't finished with me yet.** God works in mysterious ways.  
**And so it was he introduced himself to me again.** This time by the name of Allah.

No. 12 10/0:18

Pi explains his spiritual journey. He is a Hindu, a Christian and also a Muslim. To have those three faiths, he has faced many challenges. Neither his father nor his family believe in a religion. He explains that firstly, someone introduces Hinduism to him when he was a kid. Some years later, God comes to him through another religion. He finds God in Christ. However, God still comes to him again as Allah SWT in Islam.

In the above datum, Pi wants to focus the hearer's attention to the idea that God introduces himself to Pi for the three times. The third happens when Pi is introduced to Islam. In expressing his idea, he uses clefting. Thus, he adds 'it was' to

the sentence. By using this expression, he expects the hearer to focus on the words exactly after the clefting. The Clefting also helps the hearer to relate the sentence to the previous sentence. By understanding the relation in those two sentences, the hearer will easily find what Pi actually wants to utter.

In another datum, Pi also adds the phrase ‘it was’ to his sentence to possess clefting.

Pi: The cook was a disgusting man. He ate a rat. We had food enough for weeks, but he found the rat in the first few days and he killed it. He dried it in the sun and ate it. Such a brute, that man. **But he was resourceful. It was his idea to build the raft to catch fish.** We would have died in those first few days without him.

No. 34 29c/1:50

To two Japanese scientists, Pi tells about some people in his own imagination. The people are created by Pi to change the animals’ positions in his sea journey. He did it since those people do not believe that Pi is with animals in the middle of the sea. One of the imaginary people created by Pi is the cook. Pi considers the cook as a horrible man for what he did. He eats rat when the people still have enough food for weeks. However, Pi also calls him as a resourceful man since his decision to build a raft to catch fish saves the people from starvation.

In explaining the cook as a resourceful man, Pi makes an entailment which is proposed by using clefting. After stating that the cook is resourceful, he gives a reason in the next sentence which begins by the phrase ‘it was’. The phrase is used to mark the entailment and also to emphasize the focus. By using this method, Pi makes

the hearers easily understand why he claims the cook as resourceful. It is because the cook's idea is really brilliant, so that people can survive for days.

In conclusion, clefting is rarely found in Pi's utterances. In fact, it is also rarely found in any form of daily conversation. However, clefting is really useful to show what the speaker wants to focus. It eases the speaker and the hearer to create and find the focus. It is because clefting is clearly shown in the sentence by adding some special words. The words to mark clefting is usually 'it was'. Surprisingly, the clear structural formation of clefting is the reason why it is seldom to be used in conversation.

#### **b. Background Entailment**

Background entailment is found in 16 data from all the 35 data. It is almost a half of the analyzed data. The presenting of background entailments is different from one datum to the other. Sometimes, background entailment is proposed by giving one more sentence to encourage the existing sentence. In other case, background entailment in some data is expressed by adding two or more sentences to the previous sentence which is in relation of entailment. The background entailment is usually presented by giving sentences after the sentence which they entail. However, it is legal to put the background entailment before the sentence that is in relation of entailment. More explanations are provided below with its examples taken from the data.

Pi: Well! He's my honorary uncle. **I call him Mamaji, my father's best friend, my swimming guru. I trained with him three times a week at the Ashram. His lessons would save my life in the end.**

No.1 1/0:05

In the above datum, Pi explains that Mamaji is his swimming teacher. He puts three sentences to explain that Mamaji is his swimming guru. The first sentence is a statement that he is the swimming teacher. Then, the two sentences following the first give ideas that strengthen the first sentence as the main idea. They are 'I trained with him three times a week at the Ashram' and 'His lessons would save my life in the end'. The two sentences clarify the idea that Mamaji is Pi's swimming teacher. They are put in a good chronological order. The main sentence is set in the first, followed by the two sentences that support the idea of the first sentence. The order of entailment is background entailment.

Another example is also found in the following datum.

Pi: I told them another story. **Four of us survived. The cook and the sailor were already abroad. The cook threw me a life buoy and pull me abroad. And mother held on some bananas and made it to the life boat.**

No. 31 28/1:50

In the above datum, the background entailment is also applied in more than two sentences. In the first sentence, Pi states that only four of all the people on the ship survive. Then, in the next three sentences, Pi mentions the four people one by one. They are the cook, the sailor, the mother and Pi himself. The cook and the sailor are mentioned first in one single sentence. Pi states that they are already abroad when the accident happens. Next, Pi tells that the cook is the one who saves him by pulling

him abroad. In the last sentence, the mother is mentioned as the last survivor who brings bananas to the life boat. The background entailment in the above utterance guides the hearer to get the main idea.

Although usually background entailment is the relation of some sentences, it is fine to make it in only two sentences. An example is presented below.

Pi: **Pondicherry is the French Riviera of India. In this place, closest to the ocean, you might think you are in the south of France.**

No. 7 5/0:11

The above utterance is presented in the order of background entailment. However, the background entailment is applied only on two sentences. Pi claims that Pondicherry is the French Riviera of India. People know that French Riviera is the southeast corner of France. He strengthens his claim by his next sentence. When people are in Pondicherry, they may think that they are in France, in French Riviera. The last sentence in the above utterance shows the main sentence which is previously uttered. Thus, the order of the entailment is background entailment.

In the below datum, again, Pi uses only two sentences to make an entailment which is in the order of background entailment. Pi tells about his father as a great businessman. He expresses his idea by using entailment.

Pi: **My father was a clever businessman. He came up with one. He ran a hotel, and he got the idea to open a zoo in the local botanical gardens instead.**

No. 8 6/0:11

Firstly, Pi claims that his father is a good businessman. To make the hearer believe in him, Pi adds some additional information that strengthen his claim. The additional information is found in the last sentence in the above datum. He, in the last sentence, states that his father is the one who has an idea to run a hotel and open a zoo. People know that the one who has such idea is a good businessman. By stating that his father has an idea to run a hotel and open a zoo, Pi wants the hearer believe in him. Moreover, his father, then, brings his ideas into reality. In conclusion, the last sentence helps the hearer to get the idea of the first sentence. The entailment is in the order of background entailment.

Usually in exploring background entailment, people come with the main sentence first which then followed by some more information. However, sometimes, people give the main sentence in the last. Thus, background entailment is also found with such chronology. When a speaker presents the main sentence in the last, he/she may have one or more sentences as the background entailment of the main sentence.

**Pi: You know, I've left so much behind, my family, the zoo, India, Anandi. I suppose in the end the whole life becomes an act of letting go.**

No. 30 27/1:46

In the above datum, Pi wants to explain that he thinks life is only an act of letting go. Before sharing that idea, he previously said that he has lost everything he ever had. He lost his family, his zoo, his Anandi, and India. Pi tells that he has lost many things because of the accident he experienced. He concludes that the end of



people life will be an act of letting go. Thus, the most important part in Pi's utterances is positioned in the last part of his selection.

In conclusion, background entailment is often found in people's utterances. When people utter a sentence, possibly they will utter other sentences that relate to the main sentence. Usually, there are more than one sentence relates to the main sentence, but that is not a must. The sentences except the main sentences called as background entailment. The background entailment helps the hearer to find the main point of the speaker's utterances.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter consists of two sections. They are conclusions and suggestions. The first is conclusions. In conclusions section, the summaries of the research findings are proposed. Then, the second section is suggestions. Several matters suggested to future researchers, linguistic students and also lecturers are presented in the suggestions section.

#### A. Conclusions

Based on the research findings and discussions concerned with the entailment uttered by the main character in *Life of Pi*, there are two main conclusions that can be drawn. The first conclusion is concerned with the types of entailment uttered by the main character. Then, the second deals with the orders of entailment uttered by the main character in *Life of Pi*.

1. There are four types of entailment occurring in the main character's utterances in the movie *Life of Pi*. They are one-way entailment, two-way entailment, negative entailment, and metaphorical entailment. One-way entailment which occurs 18 times (51.43%) is on the first rank. Then, the second rank is negative entailment which occurs eight times (22.86%). After that, two-way

entailment places on the third rank which has six occurrences (17.14%). Finally, metaphorical entailment only occur three times (8.57%).

One-way entailment is on the highest rank since it is the most common entailment uttered by people. It happens since this kind of entailment is the easiest way in delivering the idea. People often give examples or descriptions which do not cover the whole main idea. Then, negative entailment places the second rank since it covers all utterances containing entailment which are expressed by using a negative form.

The next rank of the types of entailment applied by Pi is possessed by two-way entailment. This phenomenon shows that people sometimes, but not often, utter two or more sentences which actually have the exact meaning. Their purpose of using this type of entailment is to strengthen the idea explicitly. Finally, metaphorical entailment is on the last rank. Metaphorical entailment has small occurrences since they are rarely found in people's utterances. In metaphorical entailment, a speaker makes a relation between sentences which one of them is a metaphorical image. The use of metaphorical image is aimed to help the hearer know deeper about the target domain or the meaning of the metaphorical image.

2. Related to the second objective, there are two orders of entailment applied by the main character in *Life of Pi*. The two orders of entailment are background entailment and foreground entailment. Moreover, the foreground entailment is able to be expressed in two ways: clefting or stressing. The highest

occurrences rate goes to the foreground entailment which is expressed by stressing. He often puts a stress into a certain word in his sentence. The stress is to get the hearer's attention and also to mark the relation of entailment. It is almost a half of all the analyzed data. It is 17 data from all the 35 data (48.57%). In contrast, clefting, as another way in expressing foreground entailment, only occurs twice (5.71%). Finally, the background entailment is found in 16 data out of 35 data (45.72%).

Stressing ranks the first since it is commonly used by the common people. Almost every sentence uttered by people contains stressing. When the stress marks the relation of entailment, the entailment is categorized as foreground entailment. In contrast, clefting is on the last rank, because it is restricted by the structure of the sentence which is achieved by adding words to make focus of the sentence. Usually, the additional words are 'it was' that make a part of the sentence is more important than the other parts. For its structural formation, the entailment that is expressed by clefting is rarely found in daily conversation. Finally, in some of their utterances, people express their entailment in the order of background entailment. That is by giving one or more sentences to guide the hearer to get the main idea.

## B. Suggestions

Considering the conclusions drawn above, the suggestions are proposed as follows.

### 1. To the movies scriptwriters

In writing scripts of movies, the scriptwriters are expected to give more attention in creating good semantic relations between sentences namely entailment. The good relations of entailment would ease the audiences to understand the plot of the movie. Then, they will successfully get the messages which the directors or movie makers want to deliver.

### 2. To future researchers

Many movies portray the phenomenon of entailment. However, they do not provide enough data to be the data source. Fortunately, *Life of Pi* provides enough and credible data which can represent the phenomena of semantic entailment. However, this research only studies the types and orders of entailment. Therefore, it is a good chance for the other researcher to do a further study, especially in exploring the meaning of entailment.

### 3. To linguistics students

It is important for the linguistics students to acknowledge the language phenomena, especially the phenomenon of entailment. Therefore, the researcher suggests more students to conduct research in semantics,

especially on meaning relation which is important to be understood to build a successful conversation.

4. To the lecturers

It is expected that this result can give additional knowledge about how the sentences are related to each other in terms of their meaning. Moreover, the research also gives additional examples of the meaning relation of entailment in daily life.

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# APPENDICES

## Appendix 1. Types and Orders of Entailment Applied by the Main Character in the Movie *Life of Pi*

Note:

No. : Datum Number  
0:00 : Minutes  
1a : Utterance Number

OE : One-way Entailment  
TE : Two-way Entailment  
NE : Negative Entailment  
ME : Metaphorical Entailment

BE : Background Entailment  
FE : Foreground Entailment  
C : Clefting  
S : Stressing  
(the words stressed are capitalized)

No.	Code	Data	Types of Entailment				Orders of Entailment			Explanation
			OE	TE	NE	ME	BE	FE		
								C	S	
1	1/0:05	Pi: Well! He's my honorary uncle. <b>I call him Mamaji, my father's best friend, my swimming guru. I trained with him three times a week at the Ashram. His lessons would save my life in the end.</b>	v				v			Pi explains that Mamaji, beside as his uncle, is also his swimming teacher. The idea is encouraged by the sentences following the first. Mamaji trains him and gives lessons to Pi.
2	2a/0:05	Pi: You see! <b>Most travelers collect postcards or tea cups on their journeys, but not Mamaji. Mamaji collects SWIMMING pools.</b> He swims every pool he comes upon.			v				v	Differ from the other people who are proud to collect tea cups or postcards or maybe other things, Mamaji is proud to collect swimming pools. The entailment is presented in negative form.

No.	Code	Data	Types of Entailment				Orders of Entailment		Explanation	
			OE	TE	NE	ME	BE	FE		
								C		S
3	2b/0:05	Pi: You see! Most travelers collect postcards or tea cups on their journeys, but not Mamaji. <b>Mamaji collects SWIMMING pools. He swims every pool he comes upon.</b>				v			v	Pi illustrates Mamaji's hobby as collecting swimming pools. What he means by collecting swimming pools is that his Mamaji swims in all swimming pools he visits. In fact, swimming pools is literally cannot be collected. He stressed in 'swimming pool' to make the focus in his sentence.
4	3a/0:05	Pi: <b>One day, Mamaji said to my father that of all the pools in the world, the most beautiful was a public pool in Paris. The water there was so CLEAR.</b> You could make your morning coffee with it.	v						v	According to Mamaji, the most beautiful swimming pool is a public pool in Paris. One of the reasons is because of the clear water. Pi makes a stress in the word 'clear'.
5	3b/0:05	Pi: One day, Mamaji said to my father that of all the pools in the world, the most beautiful was a public pool in Paris. <b>The water there was so CLEAR. You could make your morning coffee with it.</b>				v			v	To explain how clear the water is, Pi makes an illustration that the water of the pool is clear enough to make a morning coffee.
6	4/0:09	Pi: Oh! I don't even know how to sail. <b>And I wasn't alone out there. Richard PARKER was with me.</b>			v				v	Pi asserts that he is with Richard Parker on his sea journey; he is not alone.

No.	Code	Data	Types of Entailment				Orders of Entailment			Explanation
			OE	TE	NE	ME	BE	FE		
								C	S	
7	5/0:11	Pi: <b>Pondicherry is the French Riviera of India. In this place, closest to the ocean, you might think you are in the south of France.</b>		v			v			French Riviera is the southeast corner of France. When Pi claims that Pondicherry is the French Riviera of India, he strengthens his claim by another statement. He says that when people are in Pondicherry, they may think that they are in France.
8	6/0:11	Pi: <b>My father was a clever businessman. He came up with one. He ran a hotel, and he got the idea to open a zoo in the local botanical gardens instead.</b>	v				v			Pi's father is a clever businessman. It is proven by his ideas to run a hotel and a zoo.
9	7/0:12	Pi: <b>We get to feel guilty before HUNDREDS of Gods, instead of just one.</b> The writer : But you're a Hindu first. Pi : None of us knows God until someone introduces us. I was first introduced to God as a Hindu. <b>There are 33 million Gods in the Hindu religion.</b>	v						v	By stating that Hindu has 33 million Gods, Pi ensures his previous sentence which states that there are hundreds of Gods instead of just one. He stresses in the word 'hundred' in his first sentence, because he wants the hearer to focus on the word.

No.	Code	Data	Types of Entailment				Orders of Entailment			Explanation
			OE	TE	NE	ME	BE	FE		
								C	S	
10	8/0:13	Pi: <b>The Gods were my superheroes, growing up. Hanuman, the monkey God, lifting an entire mountain to save his friend, Lakshamana. Ganesh, the elephant headed, risking his life to defend the honor of his mother, Parvati. Vishnu, the supreme soul, the source of all things.</b>	v				v			For Pi, Gods are superheroes. Then, he explains more about the idea in his next sentences. He describes some Gods with their heroic actions. He reveals the entailment in the order of background entailment.
11	9/0:14	Pi: My dear Appa believed himself part of the new India. As a child, he'd had polio. He used to lie in bed wracked with pain, wondering where God was. <b>In the end, GOD didn't save him. Western medicine did.</b>			v				v	Pi tells about what his father believe. Pi wants to explain that, according to his father, western medicine is the one that save his father, not God. The entailment is expressed in a negative form which is marked by 'didn't'.
12	10/0:18	Pi: I came to faith through Hinduism, and I found God's love through Christ. <b>But God wasn't finished with me yet.</b> God works in mysterious ways. <b>And so it was he introduced himself to me again.</b> This time by the name of Allah.			v			v		Pi states that God is not finished with him yet. What he means by his statement is that God still comes to him through another religion. The relation of entailment is conveyed by 'it-cleft'.
13	11/0:21	Pi: <b>Doubt is USEFUL. It keeps faith a living thing.</b>	v						v	Pi declares that doubt is useful, and he mentions one of the uses of doubt which is to keep the faith alive.

No.	Code	Data	Types of Entailment				Orders of Entailment		Explanation		
			OE	TE	NE	ME	BE	FE			
								C		S	
14	12/0:22	Pi: When Thirsty got too big, the hunter sold him to our zoo. <b>But the names got SWITCHED on the paperwork. The hunter was listed as Thirsty, and the tiger was called Richard Parker.</b>		v					v	Pi makes a stress in the word 'switched' to make the focus in his sentence. The focus is that the tiger's name and the hunter's name are exchanged. The tiger is named as Richard Parker, which is actually the hunter's name, and the hunter is called as Thirsty, which is the tiger's name.	
15	13/0:26	Pi: <b>Things CHANGED</b> after the day of Appa's lesson. <b>The world has lost some of its enchantment.</b>	v							v	Pi wants the hearer to believe that things change after he gets the lesson from his Appa. One of the changes is that the world has lost some of its beauty.
16	14/0:39	Pi: <b>Please, save my family!</b> A man : Don't scare, okay? Stay here. Pi : <b>You have to help my family. We have to help them.</b> My family is back there.	v					v			Pi asks the people to help his family. He repeats it twice to strengthen his statement that he really wants the people to help his family.
17	15/0:59	Pi: <b>God, I give myself to You. I am Your vessel.</b> Whatever comes, I want to know.					v	v			Pi assumes that he is God's vessel which means that he is His servant who will do everything for Him.

No.	Code	Data	Types of Entailment				Orders of Entailment		Explanation	
			OE	TE	NE	ME	BE	FE		
								C		S
18	16/1:00	Pi: <b>Keep busy, but avoid unnecessary exertion. The mind can be kept get occupied by playing card games, Twenty Questions or Eye Spy. Community singing is another surefire way to lift the spirits. Telling stories is highly recommended.</b> Above all, don't lose hope.	v				v			Pi is suggested to keep busy, since he is lost in the middle of the sea. More explanations are presented in the next sentences; some activities are mentioned.
19	17/1:05	Pi: Tigers are powerful swimmers. <b>And if he gets hungry enough, I'm afraid the little bit of water between us won't be any protection.</b> I need to find away to feed him. I can eat the biscuits, but God made tigers carnivores. So I must learn to catch fish. <b>If I don't, I'm afraid his last meal will be a skinny vegetarian boy.</b>			v		v			Pi expresses his fear of the tiger. When the tiger gets hungry, a little distance will not protect him from the tiger. He feels afraid if he will be the tiger's meal.
20	18/1:21	Pi: <b>Without Richard Parker, I would have died by now. My fear of him keeps me alert. Tending to his needs gives my life focus.</b>	v				v			The entailment of the two sentences is in one-way. The existence of Richard Parker helps Pi to keep alive. Then, Pi explains more that he has to tend the tiger's need, also aware of his attack.



No.	Code	Data	Types of Entailment				Orders of Entailment			Explanation
			OE	TE	NE	ME	BE	FE		
								C	S	
21	19/1:27	Pi: <b>Richard Parker, come out!</b> You have to see this. It's beautiful. <b>Don't HIDE yourself.</b> He's come to us. It's a vision.			v				v	Pi gets Richard Parker to come out from his hiding place. There is a relation of entailment between the two bold sentences which is marked by 'don't'.
22	20/1:28	Pi: <b>I've lost my family. I've lost EVERYTHING.</b> I surrender. What more do you want?	v						v	The two sentences entail each other in one-way since 'my family' is only a little part of 'everything'.
23	21/1:42	Pi: <b>I spent the next day preparing the boat. I filled my stores with fresh water, ate sea weed until my stomach could take no more, and brought as many meerkats as I could fit into the storage locker for Richard Parker.</b>	v				v			When Pi decides that he has to go away from the dangerous island, he begins to prepare his boat. Pi explains how he prepares the boat in the next sentences. The entailment is in order of background entailment.
24	22/1:42	Pi: <b>I couldn't leave without him, of course.</b> It would be killing him. <b>And so I waited for his return.</b>			v		v			Pi cannot leave Richard Parker alone, so that he waits for him. The entailment is called as negative entailment because it is in a negative form.
25	23/1:43	Pi: <b>Even when God seemed to have ABANDONED me, He was watching. Even when He seemed INDIFFERENT to my suffering, He was watching.</b>		v					v	The two sentences have the same meaning, but it is presented in different words which have one meaning. The words are 'abandoned' and 'indifferent'.

No.	Code	Data	Types of Entailment				Orders of Entailment		Explanation	
			OE	TE	NE	ME	BE	FE		
								C		S
26	24a/1:43	Pi: By the time, we reached the Mexican shore. I was afraid to let go of the boat. <b>My strength was gone. I was so WEAK.</b> I was afraid that in two feet of water, so close to deliverance, I would drown.		v					v	Pi wants to tell to the hearer that he was so weak. To make the idea stronger, he repeated it in two different sentences with the exact meaning.
27	24b/1:43	Pi: By the time, we reached the Mexican shore. <b>I was afraid to let go of the boat.</b> My strength was gone. I was so weak. <b>I was afraid that in two feet of water, so close to deliverance, I would drown.</b>	v				v			Pi states that he is afraid to let go of the boat; he is afraid if he will be drown.
28	25/1:44	Pi: I was so spent, I could hardly move. <b>And so Richard Parker went ahead of me.</b> He stretched his legs and walked along the shore. And the edge of the jungle, he stopped. I was certain he was going to look back to me. Flatten his ears to his head, growl, that he would bring our relationship to an end in some way. But he just stared ahead into the jungle. <b>And then, Richard Parker, my fierce companion, the terrible one who kept me alive, disappeared forever from my live.</b>		v			v			Pi tells that Richard Parker leaves him. Three bold sentences are in one idea. By providing three sentences, Pi makes the hearer sure that Richard Parker really leaves him.

No.	Code	Data	Types of Entailment				Orders of Entailment		Explanation	
			OE	TE	NE	ME	BE	FE		
								C		S
29	26/1:45	Pi: After a few hours, a member of my own species found me. He left and returned with a group who carried me away. <b>I wept like a child, not because I was overwhelmed at having survived, although I was. I was weeping because Richard Parker left me so inceremoniously.</b> It broke my heart.			v		v			The negative entailment tells about Pi who weeps because Richard Parker leaves him, not because he is overwhelmed at having survived.
30	27/1:46	Pi: <b>You know, I've left so much behind, my family, the zoo, India, Anandi. I suppose in the end the whole life becomes an act of letting go.</b>	v				v			Pi concludes that the end of people's life is to let go everything they ever had. Such conclusion is formulated because he thinks that he loses most of what he ever had: family, zoo, India and Anandi.
31	28/1:50	Pi: I told them another story. <b>Four of us survived. The cook and the sailor were already abroad. The cook threw me a life buoy and pull me abroad. And mother held on some bananas and made it to the life boat.</b>		v			v			Pi tells that the frequency of people who survived is four. Then, he mentions it one by one in his next sentences. They are the cook, the sailor, mother, and of course he himself.

No.	Code	Data	Types of Entailment				Orders of Entailment			Explanation
			OE	TE	NE	ME	BE	FE		
								C	S	
32	29a/1:50	Pi: <b>The cook was a disgusting man. He ATE a rat.</b> We had food enough for weeks. But he found the rat in the first few days and he killed it. He dried it in the sun and ate it. Such a brute, that man. But he was resourceful. It was his idea to build the raft to catch fish. We would have died in those first few days without him.	v						v	Pi regards the cook as a disgusting man, since he ate a rat. Pi makes a stress in the word 'ate' to make focus of his utterance that the cook is really ate the rat.
33	29b/1:50	Pi: The cook was a disgusting man. <b>He ATE a rat.</b> We had food enough for weeks. But he found the rat in the first few days and he killed it. <b>He dried it in the sun and ATE it.</b> Such a brute, that man. But he was resourceful. It was his idea to build the raft to catch fish. We would have died in those first few days without him.	v						v	Pi wants the hearer to trust him that the cook really ate a rat. He utters two sentences describing the idea which have almost the same idea. Yet, in one of the two sentences, he explains that the cook dries the rat before eating.
34	29c/1:50	Pi: The cook was a disgusting man. He ate a rat. We had food enough for weeks. But he found the rat in the first few days and he killed it. He dried it in the sun and ate it. Such a brute, that man. <b>But he was resourceful. It was his idea to build the raft to catch fish.</b> We would have died in those first few days without him.	v						v	Pi claims that the cook is resourceful. To strengthen his statement, he explains one of the reasons that makes the cook to be a resourceful man. It was because he has an idea to catch fish.

No.	Code	Data	Types of Entailment				Orders of Entailment			Explanation
			OE	TE	NE	ME	BE	FE		
								C	S	
35	29d/1:50	Pi: The cook was a disgusting man. He ate a rat. We had food enough for weeks. But he found the rat in the first few days and he killed it. He dried it in the sun and ate it. Such a brute, that man. <b>But he was resourceful.</b> It was his idea to build the raft to catch fish. <b>We would have died in those first few days without him.</b>	v						v	By stating that the people would have died in the first few days without the cook, Pi sustains his previous sentence which states that the cook is resourceful.
TOTAL			18	6	8	3	16	2	17	

## Appendix 2. Surat Pernyataan Triangulasi

### SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Sabar Artiyono  
 NIM : 10211141015  
 Program Studi : Bahasa dan Sastra Inggris  
 Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Hilyatus Sa'adah  
 NIM : 10211141006  
 Program Studi : Bahasa dan Sastra Inggris  
 Fakultas : Bahasa dan Seni  
 Judul : A Semantic Analysis of Entailment Applied by  
 the Main Character in the Movie *Life of Pi*

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 13 May 2014

Triangulator,



Sabar Artiyono

### SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Ahmad Munir  
NIM : 10211141012  
Program Studi : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni


menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Hilyatus Sa'adah  
NIM : 10211141006  
Program Studi : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni  
Judul : A Semantic Analysis of Entailment Applied by  
the Main Character in the Movie *Life of Pi*

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 13 May 2014

Triangulator,



Ahmad Munir

### SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Nadya Sivanya Reisha  
 NIM : 10211141038  
 Program Studi : Bahasa dan Sastra Inggris  
 Fakultas : Bahasa dan Seni

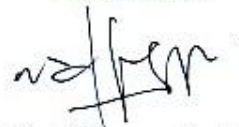
menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Hilyatus Sa'adah  
 NIM : 10211141006  
 Program Studi : Bahasa dan Sastra Inggris  
 Fakultas : Bahasa dan Seni  
 Judul : A Semantic Analysis of Entailment Applied by  
 the Main Character in the Movie *Life of Pi*

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 13 May 2014

Triangulator



Nadya Sivanya Reisha